

CONCORDIA DISCORS vs DISCORDIA CONCORS: Researches into Comparative Literature, Contrastive Linguistics, Cross-Cultural and Translation Strategies. Transcending Old Boundaries into New Territories: Comparatistic Vistas (I).

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CONCORDIA DISCORS VS DISCORDIA CONCORS: Researches into Comparative Literature, Contrastive Linguistics, Cross-Cultural and Translation Strategies (CDDC) is a self-supporting peer-reviewed open access annual academic journal of international scope, whose guiding *motto* reads *Nam concordia parvae res crescunt, discordia maxumae dilabuntur* (Sallustius, *Bellum Iugurthinum*, X, 6), and whose editors, acutely aware of the challenging task they have taken on in an effort to efface “one of the consummate ironies of history [.] that Comparatists, for so long the fringe radicals of academe, have become the ultimate insiders of the 21st century cultural studies” (Redmond 2003: *Comparative Literature in the 21st Century*), firmly believe that their journal will open up new vistas, promote thought-provoking approaches and, above all, provide nimble minds with *the* rare opportunity to apply and assert themselves in the fascinating – if, alas, still underpopulated – province of comparative philology and humanities (cf <http://condisdiscon.blogspot.ro/2015/02/aims-and-scope.html>).

The theme of CDDC's issue no 9, *Transcending Old Boundaries into New Territories: Comparatistic Vistas (I)*, is made explicit as early as the publication of its CFP via the following *motto* prefixed to it: „The New is not a threat to the Old, in fact it is the absence of the New which permits the destruction of the Old. Each is the indispensable corrective upon and index of the other” (Dennis Redmond, 2003) (cf <http://condisdiscon.blogspot.ro/2015/02/call-for-contributions.html>).

The issue under scrutiny is divided into four canonically journal-profile-related sections (*Proemial Study*, pp. 9-19, *Comparative Literature*, pp. 19-73, *Cross-Cultural Strategies*, pp. 73-119, *Contrastive Linguistics*, pp. 119-131), followed by *Reviews* (pp. 131-145), and with two further sections postfixed: *Notes on Contributors* (pp. 145-149) and *Index of Keywords, Topics and Topic-Related Subjects* (pp. 149-150).

Authored, as a rule, either by a guest editor or one of the Advisory Board's members, the proemial study of this issue is contributed by advisory

editor **Maurizio Virdis**, who holds a professorship in Romance Philology, Sardinian Language and Sardinian Linguistics at the Department of Philology, Literature and Linguistics of the Faculty of Humanities at the University of Cagliari, Italy. In *Trascendere i vecchi confini in nuovi territori: prospettive comparatistiche* Virdis adroitly reinforces the serious challenge of defining a concept which has come to span a disconcertingly vast semantic area: “Il concetto, anche operativo e pragmatico di letteratura è, nonostante le apparenze, difficile da definire” (Virdis, p. 9). Based essentially on the “self-centredness” of arts, the concept of literature, the Italian scholar vigorously claims, has been acquired as part and parcel of the eighteenth and nineteenth centuries’ cultural heritage. And though still in its cultural heyday well into the twentieth century, things ceased to run smoothly for literature when the new media (cinema and television) and other forms of writing such as journalism and non-fiction began to voice their shrill dissent. Consequently, the concept of literature had to be dramatically overhauled, Virdis further maintains, either by raising scholarly awareness that “[...] la letteratura può riacquistare vigore e significato, e se anche non recupererà quella centralità, potrà e dovrà, noi crediamo, essere la base imprescindibile per le nuove medialità con cui deve fare i conti”, or by delving deep into pre-modern epochs such as the Middle Ages for models, “[...] quando la letteratura non era concettualizzata, né centrale, ma era concorrenziata da altre forme dell’uso elaborato della parola, che era prevalentemente orale” (*ibid.*) Finally, after voicing valid criticisms while also giving credit where it is due, Professor Virdis urges his fellow-philologists to brave the new world, for “Se anche le scritture d’avanguardia del Novecento molto ci hanno dato per l’accrescimento della nostra sfera e coscienza cognitiva, tuttavia i nuovi operatori che elaborano la parola dovranno ‘sporcarsi le mani’ con le nuove medialità, e con esse confrontarsi” (*ibid.*).

Representing the *Comparative Literature* section are **Diego Salvadori** and **Svetlana Stefanova**. A post-doctoral fellow at LILSI, University of Florence, with a PhD in Comparative Literature and research interests in Ecocriticism, Geocriticism, Autobiographical Studies and Digital Humanities, in his *Le coordinate del limite: Luigi Meneghello e le geografie del Dispatrio*, **Salvadori** tenaciously charts the initiation-cum-break-away journey of Italian writer Luigi Meneghello, who emigrated to England in 1947, when the Resistance movement had faded away. The major focus of the article is on the centripetal geographies of boundary as mapped by Meneghello’s autobiographical *Il dispatrio* onto the protagonist’s life course, as well as on the idiosyncratic ‘syntax of space’ emerging from this both border-crossing and quasi-mind-twisting experience, cf Salvadori, p. 21: “Siamo in presenza, tuttavia, di uno spazio proteo e *in fieri*: una “zona interstiziale” (Pellegrini, 1992, p. 119) e dalle coordinate alterate, coestensiva al senso di smarrimento

veicolato dal titolo stesso dell'opera, dove il prefisso "dis-" rimanda non solo alla separazione e al distacco, ma altresì a un senso di dispersione (Tosi, 2005, p. 197), rispecchiando il processo di allontanamento dalla cultura dominante dell'Italia fascista che rende il libro resoconto di una vera e propria "esperienza purgatoriale" (Scott, 2005, p. 206); narrazione di un "processo di stravolgimento" (Pellegrini, 1992, p. 118)".

Svetlana Stefanova – a professor of English at the International University of La Rioja, Spain, with a PhD in English and primary research interests in postcolonialism and gender studies – undertakes the no less difficult task of plunging the reader into the uncanny realm of spectrality and circularity in her "Let me go, if you want me to let you in": *The Ghostly Circle in Caryl Phillips's The Lost Child*, carrying a title inspired by Emily Brontë's *Wuthering Heights* – the canonically acknowledged intertext of Phillips's novel being analysed – and featuring a *motto* extracted from same ("I'm come: I'd lost my way on the moor!"). Gothic motifs, the author seeks to demonstrate, could be brought to bear on Phillips's literary stance on both collective and individual traumatic experiences which seem to be haunting his protagonists and texts alike, with the journey trope and its spatial markers shedding in addition fresh light on the intertwined intricacies of narrative circular structure and time-related cyclicity of generations and history at large. A further significant ramification of her approach takes Stefanova to Derrida and his *Specters of Marx*, whose revealing insight into the matter she seems to turn to good account: «In line with Derrida's argument that no justice "seems possible or thinkable without the principle of some responsibility, beyond all living present, within that which disjoins the living present, before the ghosts of those who are not yet born or who are already dead" (Stefanova, 2006, p. 18), Phillips articulates his commitment to justice, which goes beyond remembering the lost children of the past» "to actually *let them in* the present" (Stefanova, 2006, p. 65).

The third section opens up new transcultural vistas for the study of rhetoric and for transgression of taboos, respectively. A keen interest in rhetorical theory and criticism in general, and American presidential rhetoric and the rhetoric of crisis, in particular, greatly assisted **Maureen C. Minielli** – a PhD and member of the Department of Communication and Performing Arts at the City University of New York – in exposing the rhetorical gaps and dismantling the long-established *status quo* of American-Eurasian academic communication in her *Rhetorical Vistas: Transcending Old Disciplinary Boundaries into New Collaborative Territories*. Subtly insinuating a most disquieting message, Minielli shows eclectic theoretical foundations, conceptual differences, as well as differing institutional hierarchies and nomenclatures and economic challenges to gravely impede such communication. Steering the approach away from theoretical difficulties and towards

pragmatic solutions, she then puts forward several avenues for bridging the aforementioned gaps, which include raising awareness of scholarly histories, enhancing perceptions of the rhetoric-argumentation-persuasion interconnectedness, international scholars, scholarly organizations, deployment of synchronous and asynchronous technologies apt to foster mutual global scholarly awareness and participation. As if anticipating the global-pandemics-induced changes dramatically disrupting daily academic routine, Minielli forcefully argues in her concluding section that: "A third solution would be to employ more asynchronous virtual conferences, either as a stand-alone entity or part of a F2F conference. Virtual conferences entail scholars posting papers online for other participants to read. A comment section allows the author and readers to converse with each other, answer questions, and respond to comments in real or delayed time. Its asynchronous nature also allows conferences to occur for as long as the planners desire, and are modular enough to accommodate most scholarly needs when international travel, timing, and funding would prevent F2F participation" (Minielli, p. 91).

A former holder of the Marietta-Blau grant of the Austrian Agency for International Mobility and Cooperation in Education Science and Research, **Koku G. Nonoa**, the author of *Transgression of Taboos in Postdramatic Theater. Productive Aesthetics of Risk*, is currently an active research member in the field "The Dynamics of Order(s)" of the Research Area "Cultural Encounters - Cultural Conflicts" at the Faculty of Language, Literature and Culture, University of Innsbruck. His contribution closely inspects antique theatrical practices in effect as far back as the 5th and 6th centuries B.C. as opposed to those deployed in Schlingensiefel's "Action 18, Kill Politic" (2002), with the comparative analysis aimed at accounting for the transgression of taboos, its productive aesthetics of risk, as well as the social and political effects following in their trail, cf "Therefore, the elucidation of the pre-Aristotelian/predramatic aesthetics in postdramatic theater is also about the resumption or continued reworking of older aesthetics, beyond the dramatic idea or the authority of dramatic paradigm in theatre (Lehmann, 2006, p. 27)" (Nonoa, p. 114), a paradigm which Nonoa himself takes the risk of transgressing to reach the vantage point from where he discloses "Action 18, Kill Politic" in its fully-fledged duality: "as a process-oriented and experience-based aesthetic of risk as well as a 'social drama' in everyday life" (*idem*, p. 99).

The *Contrastive Linguistics* section is switching the reader's attention to two Romance languages: Italian and Romanian. In *Innovation in 19th Century Romanian: Financial and Banking Terminology of Italian Origin* **Ciprian Popa** - an assistant professor at the Department of Romanian Language and Literature and Communication Sciences at Ștefan cel Mare University of Suceava - takes it upon himself to go with a fine-tooth comb through the financial, economic and banking terminology borrowed into Romanian from

Italian, while in addition dwelling on the process of adapting these terms to the peculiarities of Romanian. Diachronically viewed, “If in a first phase of Romanian’s evolution, the Italian influence was mainly in the area of borrowings that were required to depict new extralinguistic realities, in a later phase, as a concomitant of Romanian society modernization, Italian neologisms had the final say in establishing the standard graphic and phonetic forms of borrowings from other source languages” (Popa, p. 121). Wise recourse to in-depth statistical analysis conducted on the Italian-Romanian corpus provides corroborative evidence in the areas of Italian etymology, phonetic adaptation, morphological classification, semantic assimilation, intralinguistic synonyms, foreignisms and lexical family membership.

Two books are being reviewed in the final thematic section of the issue, *Littérature «d’en haut», littérature «d’en bas»? La dramaturgie canonique allemande et le théâtre populaire viennois de Stranitzky à Nestroy*. Marc Lacheny, Frank & Timme, Berlin, 2016 and *Anadiss, Revue du Centre de Recherche Analyse du Discours. Journal of the Discourse Analysis Research Center*, Editura Universității Suceava, no. 21 (I), 2016, and the reviewers are **Caroline Hafner**, a graduate of AKAD College in Zürich and French major of Ștefan cel Mare University of Suceava, and **Corina Iftimia**, assistant professor at the Department for Foreign Studies of same.

Faithfully reflecting both the thematic focus and the thought-provoking title of the journal, the issue’s front cover graphically depicts the four elements – *aer*, *aqua*, *ignis* and *terra* – central to the doctrine developed by Heraclitus. And so are, for that matter, the sections graphics, closely following the Heraclitian *panta rhei* and the Horatian *concordia rerum discors* alike.